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A CONCORDANCE TO THE POEMS OF OLIVER GOLDSMITH	1

INTRODUCTION

This concordance is based exclusively upon The Poetical Works of Oliver Goldsmith edited by Austin Dobson and published by the Oxford University Press in 1906. The copies used had been made from the plates, on India paper, in 1927. Today, more than a decade later, the edition is still the standard collection of Goldsmith's verse. Thirty-five years of usefulness, in these days of vigorous research, may be taken as proof--if anyone need proof--that the edition has merit.

Yet Dobson, when dealing with a major work, pursued the plan of printing the text of a late edition published during Goldsmith's life, and recording "the more important" variants. He seems to have recorded all verbal changes; but he did not describe his practice in so many words. He did not always say what editions he had, and what editions he had not, seen. When dealing with a minor work, he could remark that it was "unnecessary to specify the variations" between texts a half-century apart, and then print the later of the two. Though he does not say so, it is probable that the later text was printed from the original manuscript. A systematic treatment would inspire more complete confidence in students of our day; still, we need not suppose that Dobson missed much that is significant.

The editors of this concordance have not attempted to glean where Dobson harvested. They have possessed neither the materials nor the time for such a task. And since the basis of the concordance is admittedly not exhaustive, the editors have not attempted to deal with the texts of Goldsmith's verse which have been discovered since Dobson's day--with one exception, explained below. They have, however, for the convenience of the student, listed those new texts which are available and the announcements of texts which are as yet unpublished, so far as they are aware of them.

The editors have received permission to publish the following paragraph from a letter by Professor R. S. Crane: "I doubt very much whether any verses ascribed to Goldsmith not included in Dobson's edition have any serious claims to authenticity. On the other hand, I am inclined to suspect the genuineness of several poems which Dobson included. Among these are 'The Logicians Refuted' and 'An Epigram, Addressed to the Gentlemen Reflected on in The Rosciad': I know of no clear positive evidence for accepting these late ascriptions. And I feel even more strongly convinced that the translation of Vida's Game of Chess should henceforth be excluded from the canon. The sole ground of its ascription to Goldsmith in the middle of the nineteenth century was the belief that the manuscript in which it appears (originally in the possession of Bolton Corney) was in Goldsmith's hand. I have compared a photograph of the manuscript with the rather extensive collection of Goldsmith autographs in the British Museum and can assure you that there is no resemblance between the hand in which the Game of Chess is written and Goldsmith's hand at any period of his life from 1757 to 1774." In compliance with Professor Crane's opinion, and in order to save expense, we have dealt with the translation of Vida in a summary manner which will be explained below. The two shorter poems mentioned by Professor Crane have been fully treated. Concerning "The Logicians Refuted," Mr. Harold Williams has remarked that "There can hardly be a doubt ... that the poem was written by Goldsmith ... in imitation of Swift" (The Poems of Jonathan Swift, 1937, p. 1141). Among the verses attributed to Goldsmith by editors previous to Dobson, only "The Fair Thief" has found a recent champion, and he was half-hearted (Notes and Queries, CLXIV, 1933, 438-440). Incidentally, the manuscript of the Game of Chess reappeared in 1928 (TLS, March 15, 1928, p. 192).

We have not indicated verses which are said to have been written by Dr. Johnson, or which were borrowed by Goldsmith from other poets. We have excluded the stage-directions in prologues and epilogues and in "The Captivity," and the couplet supposed to have been made by Goldsmith at the age of nine.

We have taken account of one text discovered since Dobson's time. This is the earliest text of "The Double Transformation," which Mr. Arthur Friedman discovered (under the title of "The Double Metamorphosis") in The Weekly Magazine: or, Gentleman and Lady's Polite Companion (42, January 5, 1760). Only one copy, in the Henry E. Huntington Library, is known. Dobson printed the text which he found in the second edition of Essays: by Mr. Goldsmith (1766), and noted the variants in the first edition (1765). All these variants appear, with others, in the text of 1760. In the circumstances, we have considered that special treatment was necessary. We have therefore given the 1760 text completely, and have added a concordance of the verbal variants. The variants of 1765, noted by Dobson, do not appear in the main concordance. We have included all other variants noted by Dobson which involve a verbal change, and the fragmentary translations collected by Dobson in his Appendix D.

The editors wish to thank Miss Martha Tillman and Miss Velma Wilson, successively directors of the College Aid Project of the National Youth Administration at the University of Kansas, and the students whom they assigned to help us; Mr. C. M. Baker, Director of Libraries, who provided space where the work might be carried on; and the Committee on Graduate Research, which made a

grant for necessary materials. Professor Lane Cooper of Cornell, Professor R. S. Crane of Chicago, and Professor C. B. Tinker of Yale have written us letters of counsel--not all of which we have been able to follow. Mr. Leslie E. Bliss, the librarian of the Henry E. Huntington Library, has allowed us to reproduce material from photostats.

EXPLANATION OF METHOD

Each poem is referred to by an easily translated symbol. Thus, the "Elegy on the Death of a Mad Dog" is referred to as "MDog." An alphabetical list of symbols appears below.

Each occurrence of a word (with the exceptions listed below) is indicated by a line such as the following:

Both mongrel, puppy, whelp, and hound, 15 MDog 65
--which shows that, for example, the word "mongrel" appears in the fifteenth line of the "Elegy on the Death of a Mad Dog," on page 65 of Dobson's edition.

When two lines are identical, the reference for any word in them is illustrated by

Tremble, ye mortals, at my rage! 79,83 Thrn 76, 77

But when a line appears in two different poems, it is entered twice.

References to the second act of "The Captivity" are illustrated by the form "II:5 Capt 118"; and similarly with the first and third acts.

Line-numbers have been carried on consecutively throughout "Threnodia Augustalis."

A word which occurs twice in one line is given only one entry for that line.

All words are listed alphabetically, in their modern spelling; cross-references indicate the occurrence of unorthodox or unusual spellings.

Homonyms and different parts of speech are separated, and differentiated by subscripts.

A hyphenated word is listed--by an indented entry--after the independent occurrences of each of its elements. A few words, not now thought of as compounds, are treated as such: thus "to-day" is entered under "today," but has cross-references under "to-" and "-day."

Formations which are the result of metrical elision are usually disregarded; thus, "t'advance" is entered only under "advance."

LIST OF WORDS OMITTED

a	have	on	to
am	he	or	too
an	her	our	up
and	hers	ours	us
are	him	out	was
at	his	shall	we
be	if	she	were
been	in	that	which
but	is	the	will (verb)
by	it	their	with
for	its	them	you
from	no	these	your
had	not	they	yours
has	of	this	

LIST OF WORDS CITED BY SYMBOL AND LINE-NUMBER

about	behind	down	I
above	below	each	I'd
after	beneath	e'en	I'll
again	beside	e'er	I'm
against	between	'em	into
all	beyond	even	it's
along	both	ever	I've
around	can	every	may
away	cannot-can't	here	me
before	could	how	might (the verb)

more	so	those	what
my	some	thou	when
ne'er	still	though	where
never	such	through	while (conjunction)
nor	than	thus	who
o'er	that's	thy	whom
off	thee	till	whose
oft	then	'tis	within
often	there	'twas	without
once	there's	until	would
over	they're	upon	ye
should	thine	we'll	yet
			you'll

The occurrences of the word "as" are listed partly in the full form, partly by symbol and line-number only.

Words occurring in the translation of Vida's Game of Chess are listed by symbol and line-number only, after the other entries.

TREATMENT OF VARIANTS

Obvious typographical errors, noted as such by Dobson, have been disregarded.

Variants in punctuation have been disregarded.

A single variant line placed by Dobson in his "Notes" is indicated by the letter y placed before its line number.

Variants of more than one line placed by Dobson in his "Notes" have been given line-numbers, for the sake of simplicity, in an illogical manner: the first line of the variant has been given the line-number of the first line in the equivalent passage in the text--or a line-number following that of the last line in the passage in the text which it should succeed; later lines of the variant have been given succeeding line-numbers. All such line-numbers are preceded by the letter y and enclosed in parentheses. Thus the entry,

And patriotic boasting reason's shame! v(82) Trav 168

is not a variant of the eighty-second line of "The Traveller," but the eighth line in a variant of the passage which begins with the seventy-fifth line in Dobson's text of "The Traveller."

RECENTLY DISCOVERED TEXTS OF GOLDSMITH'S VERSE

The texts of Goldsmith's verse which have been discovered since Dobson's time are as follows:

(a) Professor Pottle has printed (Boswell Papers, IX, 1930, 114) the MS from which Dobson's text of the "Song intended for She Stoops to Conquer" ultimately descends. There are no variants.

(b) Miss Katharine C. Balderston has printed (Collected Letters of Oliver Goldsmith, 1928, xliv-xlvi, 64-65, 131-135) the original MSS of the second "Epilogue written for She Stoops to Conquer," "Description of an Author's Bedchamber," and the "Letter to Mrs. Bunbury." To Dobson's text of the first, she adds sixteen verses suppressed by Bishop Percy; to his text of the third, she adds a hitherto unknown final couplet. Miss Balderston has also provided the only authoritative version of the couplet supposed to have been made by Goldsmith at the age of nine (p. 166); and she gives some verses which he is said to have composed at the age of seven (pp. 163-164).

(c) Mr. Arthur Friedman has discovered the earliest text of "The Double Transformation," and has attributed to Goldsmith an "Epitaph for the Rev. Dr. Milner." His article is in Modern Philology, XXXII (1935), 281-299.

(d) Professor Crane has attributed to Goldsmith nine lines of a parody, which may be found in his New Essays by Oliver Goldsmith (1927), p. 115.

(e) Mr. Philip Magnus has announced his discovery of holograph MSS of some additional lines of "Retaliation" and of a hitherto unknown poem written by Goldsmith to Reynolds (TLB, December 11, 1937, p. 947).

(f) Miss Balderston has recorded (A Census of the Manuscripts of Oliver Goldsmith, 1926) the existence of two MS copies of "The Captivity," and has located the MS (published in 1801) of

the first epilogue written for She Stoops to Conquer. She has also announced the existence of a licencer's MS copy of the play (MLN, XLV, 1930, 84-85).

(g) A MS of "The Haunch of Venison," said to contain variants "from the last printed version," was sold at Sotheby's in 1929 (TLS, October 24, 1929, p. 852).

SYMBOLS USED IN THIS CONCORDANCE

"Amw	Song ("Ah, me! when shall I marry me?")
Byth	On a Beautiful Youth struck Blind with Lightning
Capt	The Captivity
CatI	Translation ("Chaste are their instincts")
ClRp	The Clown's Reply
DABd	Description of an Author's Bedchamber
DRtH	On the Death of the Right Hon. ***
DTrn	The Double Transformation
DVil	The Deserted Village
Ed&A	Edwin and Angelina
eGNM	Epilogue to <u>The Good Natured Man</u>
epEP	Epitaph on Edward Purdon
epLL	Epilogue for Mr. Lee Lewes
epTP	Epitaph on Thomas Parnell
eSis	Epilogue to <u>The Sister</u>
eSSC ₁	(First) Epilogue written for <u>She Stoops to Conquer</u>
eSSC ₂	(Second) Epilogue written for <u>She Stoops to Conquer</u>
eSSC ₃	Epilogue to <u>She Stoops to Conquer</u>
GCRL	To G. C. and R. L.
Gift	The Gift
GRos	An Epigram. Addressed to the Gentlemen reflected on in <u>The Rosciad</u> ...
HofV	The Haunch of Venison
Invt	Verses in Reply to an Invitation to Dinner
LetB	Letter ... to Mrs. Bunbury
LogR	The Logicians Refuted
"LSm	Song ("Let school-masters puzzle their brain")
MBlz	An Elegy on Mrs. Mary Blaize
MDog	Elegy on the Death of a Mad Dog
MrsX	On seeing Mrs. *** perform in the Character of ****
NSim	A New Simile, in the Manner of Swift
pLab	Prologue of Laberius
pZob	Prologue to <u>Zobeide</u>
Queb	Stanzas on the Taking of Quebec
Rtal	Retaliation
Sonn	A Sonnet ("Weeping, murmuring, complaining")
Thrn	Threnodia Augustalis...
Tr	Fragments of translations in Dobson's Appendix D
Trav	The Traveller
TrSA	Translation of a South American Ode
Vida	Vida's <u>Game of Chess</u>
"Wlw	Song ("When lovely woman stoops to folly")

From The Weekly Magazine: or, Gentleman and Lady's Polite Companion, No. 2 (January 5, 1760), pp. 47-50:

We know not whom to thank for the following exquisite piece of humour; all we can say is, that every future favour of our anonymous correspondent will meet with as much gratitude from us, as it will esteem from the public.

The DOUBLE METAMORPHOSIS: A TALK:

- Secluded from domestic strife
Jack Book wit liv'd a college life;
A fellowship at twenty five
Made him the happiest man alive,
5 He drank his glass, and crack'd his joke,
And Freshmen wonder'd as he spoke;
He rak'd and toasted, dived or shone:
And even was thought a knowing one.
Without politeness aim'd at breeding,
10 And laugh'd at pedantry and reading;
Thus sad or sober, gay or mellow,
Jack was a college pretty fellow.
Such pleasures unallay'd with care,
Could any accident impair?
15 Could Cupid's shaft at length transfix,
Poor Jack arriv'd at thirty six?
O had the archer ne'er come down
To ravage in a country town!
Or Hetty been content to stop,
20 At triumphs in a Fleet-street shop.
O had her eyes forgot to blaze!
Or Jack had wanted eyes to gaze:
O—but let exclamation cease,
Her presence banish'd all his peace.
25 Our altered Parson now began,
To be a perfect ladies man;
Made sonnets, lisp'd his sermons o'er,
And told the tales he told before,
Of bailiffs pump'd, and proctors bit,
30 At college how he shew'd his wit;
And as the fair one still approv'd,
He fell in love-- or thought he lov'd.
They laugh'd, they talk'd with giddy glee,
Miss had her jokes well as he:
35 In short, their love was passing wonder,
They tallied as if torn assunder;
So with decorum all things carried,
Miss psha'd and frown'd, and then was married.
Need we expose to vulgar sight,
40 The raptures of the bridal night?
Need we intrude on hallow'd ground,
And draw the curtains clos'd around:
Suffice to say that each had charms,
Jack clasp'd a goddess in his arms;
45 And tho' she felt his visage rough,
Yet in a man 'twas well enough.
And here direction might prevail,
To interrupt the tedious tale;
Poetic justice bids it rest,
50 And leave 'em both completely blest:

Yet more importunate than they,
Truth bids me on, and I obey.

- The honey month like lightening flew,
The second brought its transports too.
55 A third, a fourth were not amiss,
The fifth was friendship mix'd with bliss:
But when a twelvemonth pass'd away
Jack found his goddess made of clay:
Found half the charms that deck'd her face,
60 Arose from powder shreds or lace;
But still the worst remain'd behind,
That very face had rob'd her mind.
Skill'd in no other arts was she,
But dressing, patching, repartee;
65 And just as humour rose or fell,
By turns a slattern or a belle:
'Tis true she dress'd with modern grace,
Half naked at a ball or race;
But when at home, at board or bed,
70 Five greasy nightcaps wrap'd her head:
Could so much beauty condescend,
To be a dull domestic friend?
Could any courtain lectures bring,
To decency so fine a thing?
75 In short by night 'twas fits or fretting,
By day 'twas gadding or coquetting.
Now tawdry Madam kept a bevy,
Of powder'd coxcombs at her levy;
The squire and captain took their stations,
80 And twenty other near relations;
Jack suck'd his pipe and often broke
A sigh in suffocating smoke;
She in her turn became perplexing,
And found substantial bliss in vexing.
85 Thus every hour was pass'd between,
Insulting repartee or spleen:
Each day the more her faults are known,
He thinks her features coarser grown;
He fancies every vice she shews,
90 Or thins her lip, or points her nose:
Whenever rage or envy rise,
How wide her mouth, how wild her eyes!
He knows not how, but so it is,
Her face is grown a knowing phyz;
95 And tho' her fops are wondrous civil,
He thinks her ugly as the Devil.
Thus to perplex the ravell'd nooze,
While each a different way pursues,
While sulky or loquacious strife,
100 Promis'd to hold them on for life.
That dire disease whose ruthless power
Withers the beauty's transient flower:
Lo! the small pox with horrid glare,
Levell'd its terrors at the fair;
105 And rifling every youthful grace,
Left but the remnant of a face.
The glass grown hateful to her sight,
Reflected now a perfect fright:
Each former art she vainly tries
110 To bring back lustre to her eyes.
In vain she tries her pastes and creams,
To smooth her skin, or hide its seams;
Her country beaux and city cousins,
Lovers no more; flew off by dozens:
115 The squire himself was seen to yield,
And even the captain quit the field.

Poor Madam now condemn'd to hack
 The rest of life with anxious jack,
 Perceiving others fairly flown
 120 Attempted pleasing him alone.
 Jack soon was dazzl'd to behold
 Her present face surpass the old;
 With modesty her cheeks are dy'd,
 Humility displaces pride;
 125 For tawdry finery is seen,
 A person ever neatly clean:
 No more perfuming on her sway
 She learns good nature every day,
 Serenely gay, and strict in duty,
 130 Jack finds his wife a perfect beauty.

VARIANTS IN "THE DOUBLE METAMORPHOSIS"

The following is a concordance of the verbal variants for the lines given above. All words not variant from Dobson's text, as well as all words systematically omitted from the main concordance, are of course omitted here. Numbers indicate lines in this text (1760).

aimed 9
 altered 25
 approved 31
 as 31, 34, 36
 assunder (sic) 36

bailiffs 29
 became 83
 before 28
 began 25
 bids 49, 52
 bit 29
 blest 50
 bliss 84
 book 2
 book(-)wit 2
 both 50
 breeding 9

college 12, 30
 completely 50

dived (dined?) 7
 direction 47

'em 50
 even 8, 116
 every 85

fair 31
 fell 32
 fellow 12
 found 84

gay 11
 giddy 33
 glee 33

here 47
 Hetty 19
 hour 85
 how 30

I 52
 importunate 51
 interrupt 48

Jack 12, 16, 44
 jokes 34
 justice 49

knowing 8

ladies 26
 laughed 10, 33
 leave 50
 lisped 27
 lived 2
 love 32, 35
 loved 32

Madam 77
 made 27
 man 26
 mellow 11
 might 47
 Miss 34
 more 51, 87

now 25, 77

obey 52
 o'er 27
 one 8, 31

parson 25
 passing 35
 pastes 111
 pedantry 10
 perfect 26
 perplexing 83
 poetic 49
 politeness 9
 pretty 12
 prevail 47
 proctors 29
 psha'd 38
 pumped 29

raked 7
 reading 10
 rest 49

sad 11
 say 43
 sermons 27
 shewed 30
 shone 7
 short 35
 sober 11
 sonnets 27
 still 31
 substantial 84
 suffice 43
 sulky 99

tale 48
 tales 28
 talked 33
 tallied 36
 tawdry 77
 tedious 48
 than 51
 thought 8, 32
 thus 11, 85, 97
 toasted 7
 told 28
 torn 38
 truth 52
 turn 83

unallayed 13

vexing 84
 visage (usage?) 45

well 34
 while 98
 wit 2, 30
 without 9
 wonder 35

yet 51

- A- A-preaching that drinking is
sinful11 "LSm 84
- ABIDE See also 'BIDE.
Yet, though to fortune lost, here
still abidev145 Trav 170
- ABLE Here, waiter! more wine, let
me sit while I'm able,19 Rtal 87
- ABODE Bless'd that abode, where want
and pain repair,15 Trav 5
- ABOUND Bless'd be those feasts where
mirth and peace abound,v17 Trav 167
- Hoards, e'en beyond the miser's
wish abound,271 DVil 32
- Here ill-condition'd oranges
abound--21 pZob 72
- ABOUT NSim, 45; eGNM, 7, 10; "LSm, 19; eSSC,
15; HofV, 106; LetB, 8
- ABOVE Trav, 33, 332, 417; DVil, 405; Thrn, 111;
Rtal, 124; epLL, 16; Vida, 167
- ABRIDGMENT An abridgment of all
that was pleasant in man;94 Rtal 90
- ABSTAIN Vida, 169
- ACCENTS And his last falt'ring
accents whisper'd praise.176 DVil 29
- His gentle accents fell:34 Ed&A 60
- ACCIDENT Could any accident impair? 8 DTrn 52
- ACCORD Good people all, with one
accord,1 MBLz 47
- ACCORDANT And now his voice, accord-
ant to the string,II:69 Capt 121
- ACCUMULATES Where wealth accumu-
lates, and men decay:52 DVil 25
- ACCUSE His very worst foe can't
accuse him of that:132 Rtal 91
- ACQUAINTANCE An acquaintance, a
friend as he call'd himself, enter'd;36 HofV 96
- 'Some lords, my acquaintance, that
settle the nation,43 HofV 96
- My acquaintance is slight, or I'd ask
my Lord Clare.50 HofV 96
- ACQUAINTED His well acquainted tints,
and kindred hues.6 Catl 94
- ACT₁ The First Act shows the simple
country maid,9 eSSC, 85
- Her Second Act displays a livelier
scene--13 eSSC, 85
- The Fourth Act shows her wedded to
the 'Squire,23 eSSC, 85
- The Fifth and Last Act still remains
for me.33 eSSC, 86
- ACT₂ Vida, 229
- ACT₃ And footmen, lords and dukes
can act.56 LogR 45
- To act as an angel, and mix with the
skies:120 Rtal 91
- No--I will act. I'll vindicate the
stage:19 epLL 101
- ACTED Here Cumberland lies, having
acted his parts,61 Rtal 89
- ACTING 'Twas only that when he was off
he was acting.102 Rtal 90
- ACTION Bring action for assault and
battery,21 LogR 44
- Blushes when hir'd, and, with unmean-
ing action,11 eSSC, 85
- ACTOR As an actor, confess'd without
rival to shine:95 Rtal 90
- ACTS What! five long acts--and all to
make us wiser!1 eSis 70
- ADD Add too, what certain writers
tell,41 NSim 57
- ADDED Ev'ry added pang she suffers 40,48 Thrn 75
- And every added weight of woeI:9 Capt 113
- Vida, 171
- ADDRESS For you, bright fair, the
nine address their lays,1 MrsX 49
- Still thus address the fair with voice
beguiling:--22 eSSC, 104
- ADDRESSED With fond complaint ad-
dressed the listening Jove,10 MrsX 49
- ADMIRE Vida, 877
- ADMIT Merry Whitefoord, farewell!
for thy sake I admit171 Rtal 93
- ADMITS Here, richly deck'd, admits the
gorgeous train;320 DVil 33
- ADOPTING Adopting his portraits, are
pleas'd with their own.72 Rtal 89
- ADOPTS The soul adopts, and owns their
first-born sway;256 DVil 31
- ADORN Her modest looks the cottage
might adorn,329 DVil 34
- 'No more shall my crook or my temples
adorn,240 Thrn 83
- No more will her crook or her temples
adorn;252 Thrn 83
- ADORNED His looks adorn'd the vener-
able place;178 DVil 29
- While thus the land adorn'd for
pleasure, all285 DVil 32
- ADORNs Adorns and cheers our way; II:38 Capt 119
- Adorns and cheers the way;VII:38 Capt 250
- ADVANCE At sports like these, while
foreign arms advance,v(155) Trav 170
- Vida, 187, 220, 325, 458, 504
- ADVANCES When time advances, and
when lovers fail,292 DVil 33
- First Sir Charles advances with
phrases well strung,55 LetB 133
- ADVANCING Hither the affected city dame
advancing,19 eSSC, 108
- ADVENTURE This is his first adven-
ture; lend him aid,33 pZob 73
- All smirking, and pleasant, and big
with adventure,3 LetB 131
- ADVENTURES And fits his little frigate
for adventures:10 pZob 72
- ADVENTUROUS Vida, 496
- ADVERSE Vida, 4, 32, 52, 198, 271, 585
- ADVERTISER When both have been spoil'd
in to-day's Advertiser?44 Invt 129
- ADVICE I ask for advice from the lady
that's next:28 LetB 132
- 'Pray, Ma'am, be so good as to give
your advice;29 LetB 132
- For giving advice that is not worth
a straw,37 LetB 132
- ADVISE 'I advise,' cries the lady,
'to try it, I own.--31 LetB 132
- ADVISER Our authoress sure has wanted
an adviser.2 eSis 70
- Of all the tribe here wanting an ad-
viser33 eSSC, 109
- AESOP'S 'Twas thus that Aesop's stag,
a creature blameless,27 epLL 102

AFAR Such be her fate. But listen!
 from afarIII:83 Capt 126
 AFFECTATION 'Twere affectation all,
 and school-taught pride,v39 Trav 168
 AFFECTED Hither the affected city
 dame advancing,19 eSSC, 108
 AFFECTING On the stage he was nat-
 ural, simple, affecting;101 Rtal 90
 AFFIRM The Moon, says he:-- but I
 affirm the Stage:6 eSSC, 108
 AFFLICTED Vida, 465
 AFFLICTION Affliction still is vir-
 tue's opportunity!35 Thrn 75
 Affliction o'er each feature reign-
 ing,233 Thrn 82
 AFFORD No product here the barren
 hills afford,169 Trav 10
 AFFRIGHT A visage so sad, and so
 pale with affright,109 HofV 98
 Vida, 514
 AFFRONTS Goes out, affronts his man,
 and takes a beating.30 eSSC, 109
 AFRAID Looking, as who should say,
 D-- --! who's afraid?30 eSis 71
 Harmless and young, of ev'ry thing
 afraid;10 eSSC, 85
 AFRIC'S O'er Afric's sandy plain, ..214 Thrn 82
 O'er Afric's sandy plain,II:16 Capt 118
 AFTER Trav, 53; LogR, 49; Thrn, 207; eSSC, 65;
 Vida, 27, 47, 666
 AGAIN Trav, 136; NSim, 24; Thrn, 118, 229; Rtal,
 60; HofV, 25; LetB, 57; Ed&A, v(168); Vida, 105,
 352, 399, 408, 415, 559
 AGAINST Trav, 4, 284; Vida, 88, 155, 234, 301,
 330, 333, 527, 648
 AGE, For talking age and whisp'ring
 lovers made;14 DVil 23
 A youth of labour with an age of
 ease;100 DVil 26
 She, wretched matron, forc'd, in age,
 for bread,131 DVil 27
 And save from infamy my sinking age! 2 pLab 41
 For grief had seized his early age, v59 Ed&A 208
 Bending at once with sorrow and with
 age,169 Thrn 80
 Or how shall age support its feeble
 fire?172 Thrn 80
 'Till having lost in age the power to
 kill,30 eSSC, 86
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-BRED An under-bred, fine-
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BUNCHES With bunches of fennel, and
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-COUNTS Bends at his treasure,
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 A rusty grate unconscious of a
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 limits fix,11 eSSC, 108
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